

UNIVERSITY OF
MASSACHUSETTS PRESS



NEW BOOKS FOR FALL & WINTER 2002-2003

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Cover art: Richard Yarde, *Red Dress*. Original watercolor. Courtesy R. Michelson Galleries, Northampton MA. www.rmichelson.com

Page 1: Donald Shambroom, *Blue Generator*, 1985. Oil on canvas, 47 1/2 x 63 3/4. DeCordova Museum Permanent Collection, Anonymous Gift: 1997.65. Photo by R. Anderson.

Other art credits are on page 33.

University of Massachusetts Press

fall/winter 2002–2003

UMass Press Online at www.umass.edu/umpress

Painting in Boston: 1950–2000

Edited by Rachel Rosenfield Lafo,
Nicholas Capasso, and
Jennifer Uhrhane

Preface by Paul Master-Karnik

A beautifully illustrated survey of
the best painting in the Boston area
over a fifty-year span

Although the history of painting in Boston during the first half of the twentieth century has been well documented, with particular attention to the so-called Boston School, the latter half of the century has been relatively neglected, despite the remarkable body of work produced during that period. This handsome volume, created by the DeCordova Museum and Sculpture Park in conjunction with a major exhibition, addresses that oversight.

The book includes essays by five experts in the field, presenting and analyzing the work of sixty-seven artists. Rachel Rosenfield Lafo introduces the reader to the Boston art scene, from the academic institutions that have nourished the area's painters, to the galleries where their work has been shown, to the museums, exhibitions, and critics that have shaped public opinion. Writing about the Realist tradition that has thrived in Boston for over three hundred years, John Stomberg focuses on a group of painters of widely differing styles who have redefined Realism in modern and contemporary terms.

Nicholas Capasso explores the efflorescence of Figurative Expressionism in Boston and the later emergence of Neo-Expressionism, which incorporates greater degrees of humor and introspection, as well as stylistic variety and experimentation. Carl Belz devotes his essay to Abstract painting and to three generations of artists who have forged identities that complement yet remain



distinct from those of their counterparts in New York. Ann Wilson Lloyd concludes with a discussion of the "New Painting"—work done since the mid-1980s—drawing important connections to intellectual trends, current practices in other art media, and global developments.

What emerges from this volume is a new appreciation of the accomplishments of Boston-area painters and the art community that has sustained them. The book also places their work in a local, national, and international perspective.

Along with a general introduction, the editors have provided an extensive chronology of important events, an exhibition checklist, a bibliography, and a brief biographical profile of each artist whose work is included.

RACHEL ROSENFIELD LAFO is director of curatorial affairs, NICHOLAS CAPASSO is curator, and JENNIFER UHRHANE is curatorial fellow at the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts.

Art / New England

264 pp., 10 1/2" x 9 7/8" format

67 color plates, 20 black-and-white illus.

\$44.95t cloth, ISBN 1-55849-364-6

September 2002

Distributed for the DeCordova Museum and Sculpture Park

order by fax toll free

1-800-488-1144

or call 413-545-2219

Mortal Stakes

Hunters and Hunting in
Contemporary America

Jan E. Dizard

An illuminating study of who hunts
and why

Each autumn, millions of men and increasing numbers of women don camouflage or blaze orange outfits and go afield in pursuit of game. For much of American history, there was no need to explain why they did this. Hunting was simply another aspect of the annual cycle of planting, breeding, and harvesting. But modern hunting began separating from its agrarian roots well over a century ago, and although it has retained its connection to the metaphor of the harvest, the self-perceptions and motives of hunters today are no longer transparent, especially to nonhunters. Indeed, hunting—and those who hunt—have become targets of a vocal and growing array of critics.

In *Mortal Stakes*, Jan E. Dizard examines the place of hunting in contemporary America. Drawing on detailed interviews with hunters as well as opinion surveys and demographic statistics, he analyzes the meanings these men and women attach to hunting and situates this traditional activity in its current setting. He looks at who hunts, how they compare socially and politically with nonhunters, and how they see themselves and are seen by others.

With fewer and fewer Americans closely linked to the land, hunting seems less ordinary and less necessary. As the gulf between hunters and nonhunters widens, hunters have begun to think of themselves as a minority group which, like other minorities, suffers from prejudice and stereotyping. As a result, Dizard argues, hunting is fast becoming one more front in an expanding "culture war" over what it means to be an American.



"A substantial contribution to the ever growing field of writing about hunting. One of the strengths of the book is Dizard's insistence on presenting hunting—his own and other people's—warts and all. He doesn't shy away from taking on some tough ethical and emotional issues—issues a lot of writing about hunting either skirts or downplays."—Mary Zeiss Stange, author of *Woman the Hunter*

"For those honestly searching for the place of the hunt in an evolving society, this book offers exceptional insight into who all those folks armed in the forest are and why they are out there."—Jim Posewitz, author of *Inherit the Hunt: A Journey into the Heart of American Hunting*

JAN E. DIZARD is Charles Hamilton Houston Professor of American Culture at Amherst.

Environmental Studies / American Studies /
Sociology

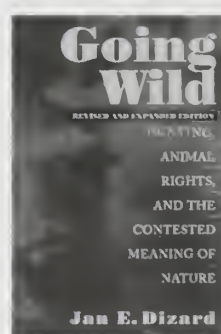
312 pp.

\$70.00s library cloth edition, ISBN 1-55849-365-4

\$19.95t paper, ISBN 1-55849-384-0

January 2003

BY THE SAME AUTHOR



Going Wild

Hunting,
Animal Rights,
and the
Contested
Meaning of
Nature

Revised and
Expanded Edition

"In an agile, well-focused narrative, Dizard explores the intellectual machinations justifying the hunt while delineating the underpinnings of how we view nature. . . . For those arming with arguments from both sides, this book is indeed mind-stretching and valuable."

—*Publishers Weekly*

248 pp., LC 99-17091

\$17.95s paper, ISBN 1-55849-190-2
1999

Conquering the American Wilderness

The Triumph of European Warfare in the Colonial Northeast

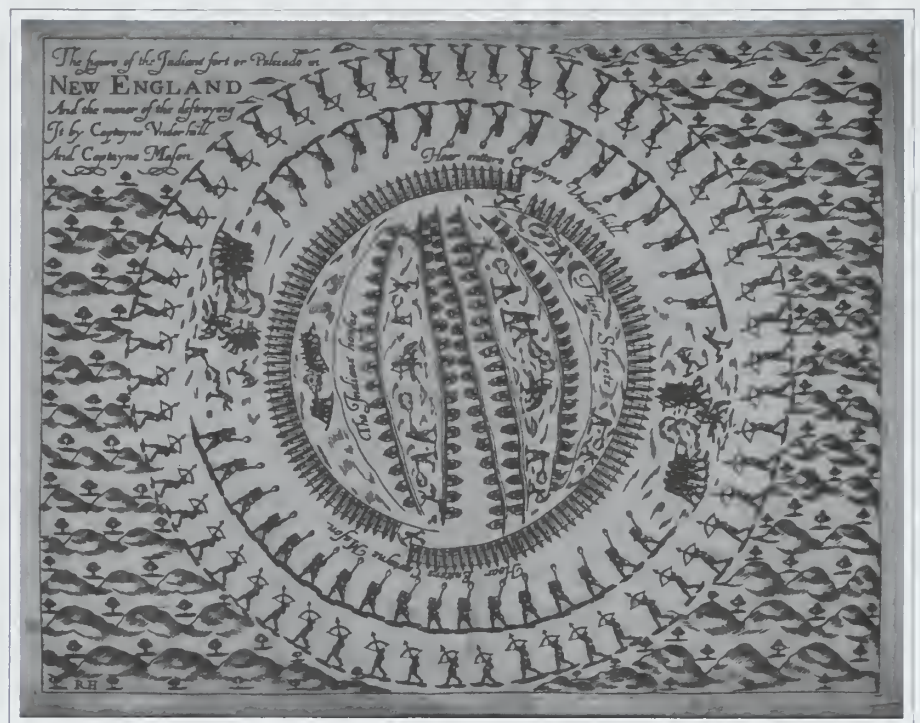
Guy Chet

Challenges longstanding myths about the nature of warfare in early America

A study of military tactics and strategy before the War of Independence, this book reexamines the conquest of the North American wilderness and its native peoples by colonial settlers. Historians have long believed that the peculiar conditions of the New World, coupled with the success of Indians tactics, forced the colonists to abandon traditional European methods of warfare and to develop a new "American" style of combat. By combining firearms with guerrilla-like native tactics, colonial commanders were able not only to subdue their Indian adversaries but eventually to prevail against more conventionally trained British forces during the American Revolution.

Yet upon closer scrutiny, this common understanding of early American warfare turns out to be more myth than reality. As Guy Chet reveals, clashes between colonial and Indian forces during the seventeenth and eighteenth centuries did not lead to a reevaluation and transformation of conventional military doctrine. On the contrary, the poor performance of the settlers during King Philip's War (1675–76) and King William's War (1689–1697) prompted colonial magistrates to address the shortcomings of their military forces through a greater reliance on British troops and imperial administrators. Thus, as the eighteenth century wore on, growing military success in the New England colonies reflected an increasing degree of British planning, administration, participation, and command.

The colonies' military and political



leadership, Chet argues, never rejected the time-tested principles of European warfare, and even during the American War of Independence, the republic's military leadership looked to Europe for guidance in the art of combat.

"Chet's enterprise is to explain the character and consequences of American war in its formative period, before the Revolution. He shows that it is not Americanized warfare, but the progressive Europeanization of war in America by professional British military and naval officers that ultimately overwhelms the poorer, less numerous, and less well-organized French-Indian axis of Canada and the West. Professionalism is the decisive factor, and it carries on into the Revolution and the early national period as an unsung but decisive influence on the creation of a new American empire."

—Fred Anderson, author of *Crucible of War: The Seven Years' War and the Fate of Empire in British North America, 1754–1766*

"Chet's book presents a timely and convincing challenge to the deeply ingrained belief that colonial New England militiamen fought 'Indian style.' In reality, the Revolution's Minutemen embodied the culmination of a process by which the military tactics of the old world triumphed in the new."

—Kevin Sweeney, Amherst College

GUY CHET is assistant professor of history at the University of North Texas.

American History / Military History

248 pp., 11 illus.

\$60.00s library cloth edition, ISBN 1-55849-366-2

\$18.95s paper, ISBN 1-55849-382-4

February 2003

A Sense of Self

The Work of Affirmation

Thomas J. Cottle

An exploration of the crucial role of affirmation in human development

A clinical psychologist as well as a sociologist, Thomas J. Cottle is the author of more than twenty-five books. At the heart of his work is a concern with the problems confronted by ordinary people in their everyday lives, the kinds of issues that shape who we are and how we interact with the world around us. In this book, his focus is on affirmation, that mysterious process by which the self comes to know itself in relation to others and forges an identity. What is it that we experience when we are affirmed, Cottle asks, and what are the ramifications of affirmation, or the lack of it, in how we lead our lives?

In pursuing his investigation, Cottle draws on a remarkably broad range of social scientific and philosophical literature, from Piaget and Kohut to Nietzsche and Levinas. Looking closely at the relationship between the individual, the family, and society, he explores issues of intimacy, morality, ethics, aesthetics, and socialization. He pays particular attention to the role of devotion, showing how the act of taking responsibility for another is the essence of affirmation, which in turn is the fundamental ingredient in the development of a self. Without those who take responsibility for us and commit themselves to us forever, he argues, there can be no secure sense of self and no genuine capacity for self-reflection and self-knowledge.

Cottle concludes by emphasizing how much is at stake in the work of affirmation. Just as the affirming gaze of another nurtures and strengthens one's sense of self, the absence of affirmation—what we might call disaffirmation—can lead to a life of despair, alienation, and even violence.



"The highest praise I can give a book is to say to myself, 'I wish I had written this.' I wish I wrote *A Sense of Self*. Every page contains important insights, lucidly and often elegantly expressed. The book is learned without being pedantic, synthetic without being overly general. Cottle's voice is strong, original, and unique."—Jeffrey Berman, author of *Risky Writing: Self-Disclosure and Self-Transformation in the Classroom*

"Cottle has written a *tour de force*, filled with ideas, insights, and questions. He tells an engrossing story of a notion called affirmation, of the power of its presence to light up our lives, and the power of its absence to plunge us into the darkness of despair."—Lane K. Conn, M.D., clinical psychologist

THOMAS J. COTTLE is professor of education at Boston University.

Psychology / Philosophy

240 pp.

\$29.95t cloth, ISBN 1-55849-367-0

April 2003

BY THE SAME AUTHOR



At Peril

Stories of Injustice

Thomas J. Cottle

Foreword by

Sara Lawrence-Lightfoot

"A passionate proponent of the 'life study' method, Cottle skillfully combines various painful, personal stories with his own fiercely intelligent commentaries on sociological and psychological variables that have brought his protagonists to a particular place."—*Library Journal*

328 pp., LC 00-056832

\$29.95t cloth, ISBN 1-55849-278-X
2001

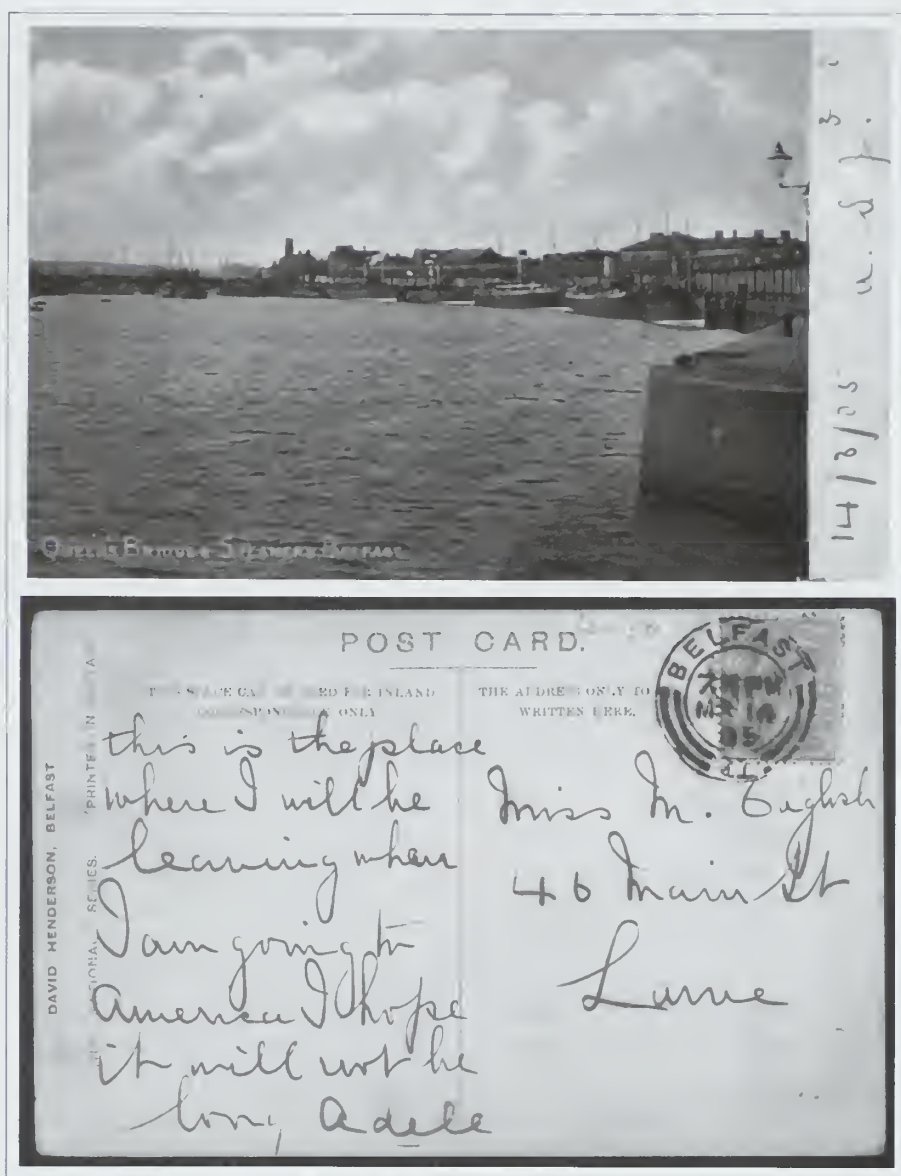
Peace Comes Dropping Slow

Conversations in
Northern Ireland
Edith Shillue

Captures the sights and sounds of
daily life in Northern Ireland

Born in suburban Boston, where being Irish is a badge of social status, Edith Shillue traveled to Ireland's northeast corner in the wake of the Good Friday Agreement—the historic 1998 peace treaty that promised to end war as a way of life in Northern Ireland. Spending time in both the middle-class environs of South Belfast and the rougher areas of Derry's housing estates, she recorded the prevailing moods of this long-troubled land as she lived and worked with its plain-speaking citizens. Whether reading in a library, listening to a café conversation, or transcribing legal documents, her keen powers of observation are always on display. The result is a revealing portrait of a people and a place caught between past and future during a time of profound change.

Shillue's encounter with Northern Ireland evokes comparison with an earlier journey she took to Viet Nam, another "post-war zone." Here, as there, she examines the function and protection of coded language, the burdens of tradition, and the comic yet painful testing of allegiance to ethnic identities. In daily conversation, the physical landscape, and the small, persistent gestures that help people survive difficult circumstances, she observes the separate identities of Ireland and describes their collision in both personal and political arenas. In so doing, she reveals her own Irish and American identities, both of which elicit warmth and understanding from her Irish acquaintances.



"A very well-written book. Shillue clearly has the talent to deliver considerable insights into the place and people she is writing about, and I have little doubt that the book will be enjoyed by its readers."—John McGarry, author of *Northern Ireland and the Divided World*

"A lively, humorous, and often moving account of an Irish American's year in Northern Ireland."—Jacqueline McCurry, Saint Joseph's College

EDITH SHILLUE is a teacher and writer who currently divides her time between Boston and Belfast. She is author of a memoir, *Earth and Water: Encounters in Viet Nam* (University of Massachusetts Press, 1998).

Irish Studies / Memoir
200 pp.
\$27.95t cloth, ISBN 1-55849-368-9
January 2003

Staging Growth

Modernization, Development,
and the Global Cold War

Edited by David C. Engerman,
Nils Gilman, Mark H. Haefele,
and Michael E. Latham

Foreword by Akira Iriye

A timely reassessment of modernization theory and its international impact

Beginning in the 1950s, the theory of modernization emerged as the dominant paradigm of economic, social, and political development within the American foreign policy establishment. Purporting to explain the stages through which all nations pass on the road to industrial modernity, it provided a rationale for a broad range of cultural and political projects aimed at fostering Third World growth while simultaneously combating communism.

But modernization theory was more than simply an expression of Cold War ideology. As the essays in this volume show, the ideal of modernization proliferated throughout the postcolonial world and across ideological lines in places as diverse as East Asia, Southern Africa, and South Asia. Indeed, it was embraced by all who shared the American enthusiasm for the increased production and higher standards of living promised by industrialization—enemies and allies alike.

Situating modernization theory historically, *Staging Growth* avoids conventional chronologies and categories of analysis, particularly the traditional focus on conflicts between major powers. The contributors employ a variety of approaches—from economic and intellectual history to cultural criticism and biography—to shed fresh light on the global forces that shaped the Cold War and its legacies. Most of the pieces are comparative, exploring how different countries and



cultures have grappled with the implications of modern development. At the same time, all of the essays address similar fundamental questions. Is modernization the same thing as Westernization? Is the idea of modernization universally valid? Do countries follow similar trajectories as they undertake development? Does modernization bring about globalization?

In addition to the editors and Akira Iriye, contributors include Michael Adas, Laura Belmonte, Gregg Andrew Brazinsky, Christina Klein, J. Victor Koschmann, and Michael R. Mahoney.

“Original, stimulating, and quite helpful in enlarging our understanding of a recent period of international history. The essays make clear beyond a doubt that during the Cold War era, modernization was an important element of American foreign relations and international history that scholars no longer can afford to ignore.”—Frank Ninkovich, St. John’s University

“Often in an essay collection the parts fail to hang together. But in this case, they collectively support an overall point: the way modernization theory worked so well in the abstract and so miserably in practice. Part I describes the intellectual satisfactions and appeal of the theory. Part II describes how effortlessly modernization was popularized. The final section shows how these loose conceptions worked in specific circumstances.”

—Nick Cullather, Indiana University

DAVID C. ENGERMAN is assistant professor of history at Brandeis University. NILS GILMAN is a postgraduate fellow at the University of California, Berkeley. MARK H. HAEFELE is a lecturer at Harvard University. MICHAEL E. LATHAM is assistant professor of history at Fordham University.

International Relations / American Studies

272 pp., 4 illus.

\$70.00s library cloth edition, ISBN 1-55849-369-7

\$19.95s paper, ISBN 1-55849-370-0

April 2003

A volume in the series *Culture, Politics, and the Cold War*

Despite Good Intentions

Why Development Assistance to the Third World Has Failed
Thomas W. Dichter

A well-informed critique of the development assistance industry, written by a longtime insider



For more than thirty-five years, Thomas W. Dichter has worked in the field of international development, managing and evaluating projects for nongovernmental organizations, directing a Peace Corps country program, and serving as a consultant for such agencies as USAID, UNDP, and the World Bank. On the basis of this extensive and varied experience, he has become an outspoken critic of what he terms the "international poverty alleviation industry." He believes that efforts to reduce world poverty have been well-intentioned but largely ineffective. On the whole, the development industry has failed to serve the needs of the people it has sought to help.

To make his case, Dichter reviews the major trends in development assistance from the 1960s through the 1990s, illustrating his analysis with eighteen short stories based on his own experiences in the field. The analytic chapters are thus grounded in the daily life of development workers as described in the stories.

Dichter shows how development organizations have often become caught up in their own self-perpetuation and in public relations efforts designed to create an illusion of effectiveness. Tracing the evolution of the role of money (as opposed to ideas) in development assistance, he suggests how financial imperatives have reinforced the tendency to sponsor time-bound projects, creating a dependency among aid recipients. He also examines the rise of careerism and

increased bureaucratization in the industry, arguing that assistance efforts have become disconnected from important lessons learned on the ground.

In the end, Dichter calls for a more light-handed and artful approach to development assistance, with fewer agencies and experts involved. His stance is pragmatic, rather than ideological or political. What matters, he says, is what works, and the current practices of the development industry are simply not effective.

"A literate, entertaining, and soul-searching critique of the international aid business, by an insider who will make other insiders think hard about what they are doing and where they are going."

—Ian Smillie, author of *Patronage or Partnership: Local Capacity Building in Humanitarian Crises*

"I can think of no study as comprehensive and grounded in such wide experience and knowledge as Dichter's. . . . The presentation is amazingly effective, especially the alternation of narrative accounts of hypothetical (but very believable) examples of technical assistance projects with factual discussions of aspects of developmental assistance. . . . A highly readable and literate book."—Barbara B. Burn, author of *Expanding the International Dimension of Higher Education*

THOMAS W. DICHTER holds a Ph.D. in anthropology from the University of Chicago and has taught at Tufts University, Clark University, and Princeton University's Woodrow Wilson School.

International Relations

320 pp.

\$70.00s library cloth edition, ISBN 1-55849-392-1

\$19.95t paper, ISBN 1-55849-393-X

January 2003

Prometheus Revisited

The Quest for Global Justice
in the Twenty-First Century

Arthur Mitzman

A provocative contribution to the ongoing debate over globalization and its discontents

Understood as a metaphor for the human mastery of nature, the myth of Prometheus has long served as a symbol of the modern world. Industrialization, individualism, the triumph of instrumental rationality and technological prowess in every aspect of life, all can be seen as expressions of the Promethean ethic. Yet as Arthur Mitzman demonstrates in this thought-provoking book, there is an alternative conception of Promethean modernity at odds with the reigning view. Elaborated in the writings of some European romantics, particularly the English poet Shelley, it emphasizes creativity over productivity, and a harmonious union with nature rather than its technocratic conquest.

According to Mitzman, the ideologies of nationalism, socialism, and consumer capitalism all purported to be agencies of liberation and social justice. But they were traps. The mentalities of growth and power they encouraged and their institutional embodiments suffocated the original impulses of Promethean creativity while combining to construct the "double wall" of ecological unsustainability and increasing social inequality that threatens the very existence of humankind.

Although the forces of globalization and neoliberalism dominate contemporary society and may seem irreversible, Mitzman believes in the possibility of a different kind of world. Integrating the insights of critical theory, intellectual history, and psychoanalysis, he offers a reasoned plea for a radical new vision of the future, one grounded in a politics



of genuinely self-governing communities, a culture of liberated creativity, and an economics committed to the transcendence of scarcity and insecurity.

"Mitzman's timely, forcefully argued book engages many of the most pressing issues of our time. In contrast to other studies that only deepen our despair without offering solutions to contemporary crises, *Prometheus Revisited* will inspire readers to think about current dilemmas in entirely new ways."

—David Gross, author of *Lost Time: On Remembering and Forgetting in Late Modern Culture*

ARTHUR MITZMAN is emeritus professor of modern history at the University of Amsterdam. His previous books include *The Iron Cage: An Historical Interpretation of Max Weber and Michelet, Historian: Rebirth and Romanticism in Nineteenth-Century France*.

Intellectual History / International Relations

344 pp.

\$80.00s library cloth edition, ISBN 1-55849-389-1

\$24.95s paper, ISBN 1-55849-390-5

April 2003

A volume in the series *Critical Perspectives on Modern Culture*

Crossing the River

A Memoir of the American Left,
the Cold War, and Life in
East Germany

Victor Grossman

Edited with an afterword by
Mark Solomon

An American defector's Cold War
odyssey

What could possibly impel a relatively privileged twenty-four-year-old American—serving in the U.S. Army in Germany in 1952—to swim across the Danube River to what was then referred to as the Soviet Zone? How are we to understand his decision to forsake the land of his birth and build a new life in the still young German Democratic Republic? These are the questions at the core of this memoir by Victor Grossman, who was born Stephen Wechsler but changed his name after defecting to the GDR.

A child of the Depression, Grossman witnessed firsthand the dislocations wrought by the collapse of the U.S. economy during the 1930s. Widespread unemployment and poverty, CIO sit-down strikes, and the fight to save Republican Spain from fascism—all made an indelible impression as he grew up in an environment that nurtured a commitment to left-wing causes. He continued his involvement with communist activities as a student at Harvard in the late 1940s and after graduation, when he took jobs in two factories in Buffalo, New York, and tried to organize their workers.

Fleeing McCarthyite America and potential prosecution, Grossman worked in the GDR with other Western defectors and eventually became, as he notes, the “only person in the world to attend Harvard and Karl Marx universities.” Later, he was able to establish himself as a freelance journalist, lecturer, and author. Traveling throughout East Germany, he evaluated the failures as well as the suc-

cesses of the GDR’s “socialist experiment.” He also recorded his experiences, observations, and judgments of life in East Berlin after reunification, which failed to bring about the post-Communist paradise so many had expected.

Written with humor as well as candor, *Crossing the River* provides a rare look at the Cold War from the other side of the ideological divide.

Mark Solomon, a distinguished historian of the American left, provides a historical afterword that places Grossman’s experiences in a larger Cold War context.



“This work is unique and important. It is one of the very few autobiographies by a Communist activist of the generation of the 1940s. Neither a ‘confession’ nor a vulgar apology, it is unrepentant but not uncritical.”—Alan Wald, University of Michigan

VICTOR GROSSMAN lives in Berlin. MARK SOLOMON is professor of history emeritus at Simmons College and author of *The Cry Was Unity: Communists and African Americans, 1917–1936*.

Memoir / American Studies

312 pp., 12 illus.

\$80.00s library cloth edition, ISBN 1-55849-371-9

\$22.95s paper, ISBN 1-55849-385-9

March 2003

A Jeweler's Eye for Flaw

Christie Hodgen

Winner of the AWP Award for Short Fiction

In this striking debut collection, Christie Hodgen examines the shifting fortunes of several hard-pressed American families, charting their triumphs and failures with honesty and precision. Humor, loneliness, optimism, and despair commingle in these memorable stories.

"This is a work of considerable imagination and dexterity, a work in which the characters breathe fully, the language consistently surprises and satisfies, the stories fulfill that most basic of requirements—something serious happens.

"In story after story the elements of drama are cleverly arranged and deployed with great skill. We are touched time after time as we recognize the characters, as they are brought into close focus and play out their lives before our eyes. Things are a little odd in this world, but no odder than the way we live now.

"In the painfully detailed title story, a narrator remembers a peculiar boy from her high school, tracks his life and their tenuous relation until a missed connection seems to participate in his final, successful attempt at suicide. . . . In another a mother who 'fought off a high school state champion wrestler in the back seat of his Chevy by holding the blade of her ice skate to his temple,' eventually marries the very same wrestler and gives birth to Wednesday, a wonderful character who takes up escort work almost altogether by accident.

"This collection is a wry, funny, touching, resonant work of fiction, a bright new voice in the culture, a striking addition to our current literature. These



stories speak to the world as they find it, as difficult, troubled, nasty, small, corrupt, and violent as it is, and yet in this world they manage to uncover grace, kindness, and generosity. A marvelous story collection."—Frederick Barthelme

The Associated Writing Programs (AWP) was founded in 1967 to support the growing presence of writers in higher education and thereby foster new generations of writers and new audiences for literature. AWP sponsors an annual competition for the publication of outstanding book-length works—the AWP Award Series in short fiction, poetry, creative nonfiction, and the novel. Winners in the short fiction category receive a \$2,000 cash award from AWP and publication by the University of Massachusetts Press.

CHRISTIE HODGEN lives in Columbia, Missouri. Her awards include the Tobias Wolff Award for Fiction, the Ernest Hemingway Days Festival Short Fiction Prize, the *Quarterly West* Novella Prize, and a National Endowment for the Arts literature fellowship.

Fiction

176 pp.

\$24.95t cloth, ISBN 1-55849-374-3

December 2002

Swinging the Machine

Modernity, Technology, and
African American Culture
between the World Wars

Joel Dinerstein

An innovative study of the influence
of black popular culture on modern
American life

In any age and any given society, cultural practices reflect the material circumstances of people's everyday lives. According to Joel Dinerstein, it was no different in America between the two World Wars—an era sometimes known as the “machine age”—when innovative forms of music and dance helped a newly urbanized population cope with the increased mechanization of modern life. Grand spectacles such as the Ziegfeld Follies and the movies of Busby Berkeley captured the American ethos of mass production, with chorus girls as the cogs of these fast, flowing pleasure vehicles.

Yet it was African American culture, Dinerstein argues, that ultimately provided the means of aesthetic adaptation to the accelerated tempo of modernity. Drawing on a legacy of engagement with and resistance to technological change, with deep roots in West African dance and music, black artists developed new cultural forms that sought to humanize machines. In “The Ballad of John Henry,” the epic toast “Shine,” and countless blues songs, African Americans first addressed the challenge of industrialization. Jazz musicians drew on the symbol of the train within this tradition to create a set of train-derived aural motifs and rhythms, harnessing mechanical power to cultural forms. Tap dance and the lindy hop brought machine aesthetics to the human body, while the new rhythm section of big band swing mimicked the industrial soundscape of northern cities.



In Dinerstein's view, the capacity of these artistic innovations to replicate the inherent qualities of the machine—speed, power, repetition, flow, precision—helps explain both their enormous popularity and social function in American life.

“More than any other study I've read, Dinerstein's book gets to the heart of why the 1930s and 1940s have been designated as the Swing Era. Yet the author traces concern over ‘the tempo of life’ well back into the nineteenth century through the writings of Whitman and Melville and mythic figures like John Henry. The depth and breadth of research is impressive and the writing is superb. I don't recall a word of jargon—an unusual distinction for cutting-edge work in cultural studies.”—David W. Stowe, author of *Swing Changes: Big Band Jazz in New Deal America*

“The strength of this book is its truly interdisciplinary quality. The breadth of detail, the facility of its application and expression, the suppleness and tact of the argument are all exemplary. It will be useful to everyone interested in racial interaction in the U.S. and it will be on reading lists for courses on U.S. modern culture as well as jazz history.”

—W. T. Lhamon, Jr., author of *Raising Cain: Blackface Performance from Jim Crow to Hip Hop*

JOEL DINERSTEIN is Woodrow Wilson Fellow in the Department of English at Ithaca College.

American Studies / Black Studies

384 pp., 12 illus.

\$80.00s library cloth edition, ISBN 1-55849-373-5

\$24.95s paper, ISBN 1-55849-383-2

March 2003

War Games

Richard Harding Davis
and the New Imperialism

John Seelye

An analysis of the beginnings of
American imperial rhetoric

This is a study of the early writings of Richard Harding Davis, the premier American journalist of the 1890s, best remembered for his coverage of the Spanish-American War. The emphasis of the book is on Davis's reporting—including several volumes of travel writing, covering trips to the Near East and South and Central America. Some account is also made of his fiction, most especially *Soldiers of Fortune* (1897), which critics have seen as a romantic treatment of the imperialist élan. As such, the novel serves as a prolegomenon to the war in Cuba, which Davis covered during its insurrectionist stage. He later accompanied Theodore Roosevelt's Rough Riders when U.S. forces invaded the island in 1898, an action he had urged and may have in part inspired.

John Seelye argues that Davis, rather than supporting the notion of an American empire on the Roman or British plan, advocated what would become U.S. strategy over the next century: a limited engagement in support of embryonic democratic movements in the Caribbean, followed by withdrawal of armed forces once a stable government had been established. While approving British methods when they seemed in accord with his ideas of fairness, Davis was critical of the English presence in Egypt and was scathing in his treatment of the Boer War, championing the Dutch settlers over the invading army.

Like many others associated with the Spanish-American War, Davis was an



ardent fan of football: fair play and good sportsmanship were integral to his notions of democratic expansionism, hence the title of this book. Seelye not only brings Davis into the mainstream of recent historical treatments of American imperialism, but makes a case that Davis was, as his contemporaries regarded him, a master of journalistic style.

"A truly welcome study of a long overlooked figure. Richard Harding Davis's work is very important in the area of renewed scholarship on nineteenth-century writers' involvement with the imperialist movements of their time."—Sharon M. Harris, author of *Rebecca Harding Davis and American Realism*

JOHN SEELYE is graduate research professor of American literature at the University of Florida. His many books include *Beautiful Machine: Rivers and the American Republic, 1750–1825* and *Memory's Nation: The Place of Plymouth Rock*.

American Studies / Literary Studies

368 pp., 27 illus., LC 2002003312

\$80.00s library cloth edition, ISBN 1-55849-372-7

\$24.95s paper, ISBN 1-55849-386-7

February 2003

Shelf Life

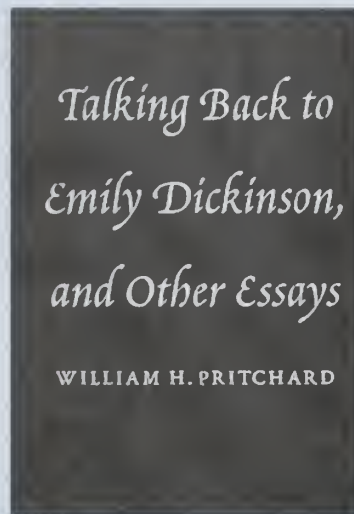
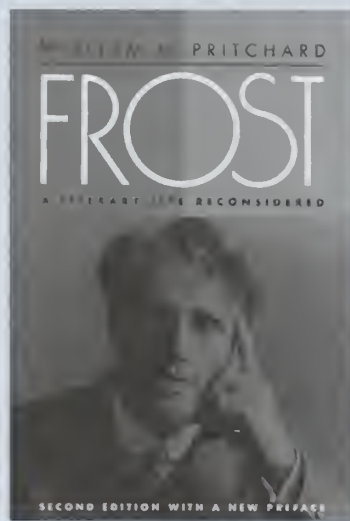
Literary Essays and Reviews
William H. Pritchard

Engaging commentaries on English and American writers

In this collection of essays and reviews, William H. Pritchard focuses on the work of English and American writers, most of them from the twentieth century. At a time when English studies in the academy seems increasingly impelled by historical and political concerns, Pritchard's aim is to reinstate the aesthetic as the major motive for literary study. Indeed "study" may be the wrong word for it, as the poet Philip Larkin made forcefully evident when he once snapped at an interviewer, "Oh, for Christ's sake one doesn't *study* poets. You *read* them and think, that's marvelous, how is it done, could I do it?"

Pritchard is convinced that his job as a critic is to talk back to the imagination he has been engaged by. The four sections of this volume look at writers as diverse as the critic Samuel Johnson, the novelist Raymond Chandler, and the poet James Merrill, and at the abrasive epistolary behavior of Evelyn Waugh and Kingsley Amis. Perhaps the book's most original section is its final one, in which Pritchard writes about music—about playing the piano, singing hymns, listening to jazz—and about the teaching life as it appears in literature and in his own classroom. He concludes with appreciative essays on two of his own fondly remembered teachers.

Shelf Life is mannerly and elegant, but venturesome, even bold in its explorations of the artistic performance—of that passionate preference Robert Frost found to be the root of all human expression.



WILLIAM H. PRITCHARD is the Henry Clay Folger Professor of English at Amherst College, where he has taught for more than forty years. Among his many books are biographical critical studies of Robert Frost, Randall Jarrell, and John Updike.

BY THE SAME AUTHOR

Frost

A Literary Life Reconsidered
Second edition, with a new preface

**Named a Notable Book of the Year
by the *New York Times Book Review***

"This deft, concise, readable literary life . . . puts the biographical emphasis where it belongs, on Frost's powerful and tenacious art."

—*New York Times Book Review*

312 pp., 17 illustrations, LC 92-36872

\$18.95s, ISBN 0-87023-838-8

1993

Talking Back to Emily Dickinson, and Other Essays

"Pritchard is one of those rare academics with whom it would be fun to discuss literature off campus. . . . [He] serves up a tempting and palatable blend of the erudite and the informal."

—*New York Times Book Review*

320 pp., LC 98-10322

\$32.50s cloth, ISBN 1-55849-138-4

1998

Literary Studies

320 pp.

\$34.95s cloth, ISBN 1-55849-375-1

April 2003

Marketing Modernism between the Two World Wars

Catherine Turner

How American publishers worked to build a wider audience for modernist literature

In February 1934, the *Saturday Review of Literature* featured a two-page advertisement entitled "How to Enjoy James Joyce's Great Novel *Ulysses*." This promotion—with its promise that consumers would encounter "one of the most exciting stories offered by modern fiction"—was part of a much broader campaign. For more than a decade, American publishers had sought to expand the market for modernist literature in the United States. Their goal was to convince consumers that these "difficult" books could be both a pleasure to read and an affordable way to experiment with new ideas and gain access to intellectual refinement.

Focusing on the advertising policies of five publishing houses in the 1920s and 1930s, Catherine Turner examines the process by which "highbrow" works of fiction were packaged, promoted, and sold to a mainstream American readership. The publishing houses range from the small firm of B. W. Huebsch to Alfred A. Knopf, Harcourt Brace and Company, Charles Scribner's Sons, and Random House. These companies introduced American readers to the work of such writers as Sherwood Anderson, D. H. Lawrence, Thomas Mann, Gertrude Stein, Ernest Hemingway, and Joyce. Many became bestsellers, despite initial fears that they were too demanding or too dull for ordinary readers.

Turner explores the various strategies employed by the publishers to convince a skeptical public to buy new works of serious literature. She also revisits the

relationship between "highbrow" and "middlebrow" culture at a time when such labels were being undermined by the rise of a mass consumer marketplace.

"Turner's scholarship is thorough and well integrated into narratives of publishing and marketing history. The result is a clear, detailed, often fascinating representation of how this kind of cultural work was pursued in the interwar period. This book is a rich and often fresh contribution to publishing history."

—Richard Ohmann, author of *Selling Culture: Magazines, Markets, and Class at the Turn of the Century*



"This book is important because it addresses questions of audience, publishers' views of their audience, and the issue of getting readers to 'read up'—all questions of historical and contemporary importance (e.g., Oprah's Book Club). It is clearly written and to the point, jargon free and easy to follow."—Beth Luey, director, Scholarly Publishing Program, Arizona State University

CATHERINE TURNER is assistant professor of English and history at the College of Misericordia.

American Studies / Publishing History

288 pp., 48 illus.

\$39.95s cloth, ISBN 1-55849-376-X

March 2003

A volume in the series *Studies in Print Culture and the History of the Book*

St. Augustine's Bones

A Microhistory

Harold Stone

A probing study of the boundaries of literacy in early modern Europe

In 1695, workers in Pavia, Italy, chanced upon a collection of bones in the crypt of the Cathedral of San Pietro in Ciel d'Oro. The workers later testified that they had seen the name of St. Augustine written in charcoal on the surface of the casket they had uncovered. Yet by the time of the official inquest, all traces of the writing had disappeared.

Rich with new insights into urban literacy and conceptions of reading, this book explores the controversy that ensued over the alleged discovery of Augustine's bones. Manuscripts, broadsides, pamphlets—even whole books—were devoted to proving or disproving the authenticity of the remains. Although these works were addressed to members of the clergy, they were also intended for the general reading public in Pavia, Milan, and Venice. Their dissemination helped create a temporary public sphere in which the merits of the case were examined in a spirit of free debate.

A reexamination of the dispute over St. Augustine's bones illuminates aspects of Catholic spirituality in Northern Italy during the late seventeenth and early eighteenth centuries. It also reveals the different ways in which Catholic scholars, local religious leaders, and the papal administration sought to influence and direct local popular religious belief and practices. Although the controversy was officially resolved by the papacy in 1728, the debate over the relics of San Pietro continued into the twentieth century.

By combining methods developed in the burgeoning field of the history of the book with the tools of cultural analysis, Harold Stone not only recovers the stories



surrounding St. Augustine's bones, but also reconstructs the mental world of those who read or heard them.

"This is a fascinating account of a forgotten episode in European intellectual history and a good exercise in micro-history. It is learned and thorough and should have broad appeal to historians working on religious ideas in Catholic Europe and on historiography as well as those interested in the history of the book."—Joseph M. Levine, Syracuse University

"I enjoyed this wide-ranging yet sharply focused study. The writing is fluent and lively. The book should appeal to people interested in the history of saints, the Counter-Reformation, the history of historical thought, and the history of reading."—Peter Burke, author of *Popular Culture in Early Modern Europe*

HAROLD STONE, formerly at the American University in Cairo, Egypt, teaches history at Shimer College.

Intellectual History / European History

176 pp.

\$60.00s cloth, ISBN 1-55849-387-5

\$18.95s paper, ISBN 1-55849-388-3

November 2002

A volume in the series *Studies in Print Culture and the History of the Book*

Welfare Politics in Boston, 1910–1940

Susan Traverso

Traces the development of the modern welfare system in a major American city

Different conceptions of the purpose of charity and the role of the state have long been at the center of the debate over American welfare policy. Yet as Susan Traverso shows in this informative study of early twentieth-century Boston, ethnic, religious, and gender conflicts also have had a significant impact on welfare politics.

Between 1910 and 1940, Boston's growing immigrant population repeatedly clashed with the city's traditional elite over how to provide assistance to the needy. While Yankee politicians and the leaders of Protestant charities argued that relief should be delivered by private organizations, Irish politicians and officials at Catholic and Jewish charities advocated extensive public welfare programs. Competing views of gender roles further complicated these disagreements. The campaign for widows' pensions, for example, won wide popular support even as public welfare programs that would primarily benefit men—such as unemployment insurance and old age assistance—failed to gain acceptance.

In the 1920s, the debate over welfare shifted focus as prolonged periods of unemployment brought demands for aid to men who had lost their jobs, particularly those with families to support. Using the rhetoric of the Mothers' Aid campaign, Irish politicians broadened the idea of "acceptable dependency" to include men who needed jobs to provide for their own dependents. By lessening the stigma of male dependency on public welfare, these gendered arguments encouraged the

expansion of public aid and set the stage for New Deal welfare programs of the 1930s. During that decade, Traverso contends, the idealized family headed by a male breadwinner became the basis for a shared vision of gender relations that mediated the political and ethnic debate over welfare policy.

"Traverso's study of Boston illuminates the history of social welfare in new ways by focusing on the ethnic politics behind the city's policies. Showing that Protestants, Catholics, and Jews differed in their views of social welfare, her innovative analysis moves the debate about American welfare history decisively forward."—Kathryn Kish Sklar, Binghamton University



"Discussions of the origins of the welfare state and the role of gender in public life during this era often lack a sense of place, time, and contingency, hallmarks of good history. By situating the development of social welfare policies in a concrete historical context, Traverso shows how assumptions about gender intersected with class, ethnic, and religious conflicts to shape assistance to the poor."
—James J. Connolly, Ball State University

SUSAN TRAVERSO is assistant professor of history at North Central College in Naperville, Illinois.

American History / Political Science
192 pp.
\$34.95s cloth, ISBN 1-55849-378-6
April 2003

A volume in the series *The Political Development of the American Nation: Studies in Politics and History*

Race Passing and American Individualism

Kathleen Pfeiffer

A literary study of the ambiguities of racial identity in American culture

In the literature of late nineteenth- and early twentieth-century America, black characters who pass for white embody a paradox. By virtue of the "one drop" rule that long governed the nation's race relations, they are legally black. Yet the color of their skin makes them visibly—and therefore socially—white.

In this book, Kathleen Pfeiffer explores the implications of this dilemma by analyzing its treatment in the fiction of six writers: William Dean Howells, Frances E. W. Harper, Jean Toomer, James Weldon Johnson, Jessie Fauset, and Nella Larsen. Although passing for white has sometimes been viewed as an expression of racial self-hatred or disloyalty, Pfeiffer argues that the literary evidence is much more ambiguous than that. Rather than indicating a denial of "blackness" or co-optation by the dominant white culture, passing can be viewed as a form of self-determination consistent with American individualism. In their desire to manipulate personal identity in order to achieve social acceptance and upward mobility, light-skinned blacks who pass for white are no different than those Americans who reinvent themselves in terms of class, religion, or family history.

In Pfeiffer's view, to see race passing as a problematic but potentially legitimate expression of individualism is to invite richer and more complex readings of a broad range of literary texts. More than that, it represents a challenge to the segregationist logic of the "one drop" rule and, as such, subverts the ideology of racial essentialism.



KATHLEEN PFEIFFER is assistant professor of English at Oakland University.

American Studies / Literary Studies

184 pp.

\$34.95s cloth, ISBN 1-55849-377-8

March 2003

Growing Up Abolitionist

The Story of the Garrison Children
Harriet Hyman Alonso

A portrait of a close-knit family dedicated to ending slavery and social injustice

Much has been written about the life of abolitionist William Lloyd Garrison (1805–79), but relatively little attention has been paid to his wife, Helen Benson Garrison, and their seven children. In *Growing Up Abolitionist*, Garrison's public image recedes into the background and the family's private world takes center stage.

The lives of the Garrison children were shaped within the context of the great nineteenth-century campaigns against slavery, racism, violence, war, imperialism, and the repression of women. As children, they became apprentices of these movements and grew up adoring their dissident parents. Collectively and individually, they carried on their parents' values in distinctive ways.

Their path was not always easy. When the Civil War erupted, the entire family had to come to grips with a basic contradiction in their lives. While each member passionately yearned for the end of slavery, all but the eldest son, George, who served as an officer with the 55th Massachusetts Colored Regiment, opposed military participation.

The Civil War years also brought four marriage partners into the Garrisons' lives—Ellen Wright, Lucy McKim, and Annie Anthony (all abolitionist daughters) and Henry Villard, a German-born journalist who later became a railroad magnate and publisher of the *New York Evening Post* and the *Nation*.

Raised by loving parents to be political activists, the Garrison children, as adults, assumed positions as leaders or participants in those radical causes of their day that



most closely reflected their upbringing: racial justice, women's rights, anti-imperialism, and peace.

"This major historical and biographical study is not only highly informative but also unusually well written. It will appeal to both academics and general readers interested in history and biography."

—Dee Garrison, Rutgers University, New Brunswick

"This book will find an audience among historians of reform, the family, and political culture. Because it is a concrete and enjoyable read, it could readily be assigned in courses on any of these subjects."—E. Anthony Rotundo, Phillips Academy, Andover

HARRIET HYMAN ALONSO is professor of history at the City College of New York, CUNY.

American History

432 pp., 17 illus.

\$80.00s library cloth edition, ISBN 1-55849-233-X

\$24.95s paper, ISBN 1-55849-381-6

November 2002

Beyond Boundaries

The Intellectual Tradition of
Trinidad and Tobago in the
Nineteenth Century

Selwyn R. Cudjoe

The first survey of writings on
nineteenth-century Trinidad and
Tobago

When V. S. Naipaul received the Nobel Prize for Literature in 2001, the award marked the culmination of a literary tradition that was almost two hundred years in the making. The island nation of Trinidad and Tobago has produced such important writers and thinkers as C. L. R. James, J. J. Thomas, Eric Williams, Oliver Cromwell Cox, Sylvester Williams, George Padmore, Earl Lovelace, Arnold Rampersad, and Merle Hodge. Yet this literary legacy is not well known, particularly with respect to works dating from the nineteenth century.

Beyond Boundaries traces the development of the country's literary and intellectual history from the "Narrative of Louisa Calderon" (1803) to Stephen Cobham's *Rupert Gray: A Tale of Black and White* (1907). Selwyn R. Cudjoe examines a wide range of narratives by and about the people of Trinidad and Tobago, from treatises in the natural sciences, to journals and memoirs, histories, slave narratives, travelers' accounts, poems, stories, novels, theatrical works, and writings in the popular press. Along the way, he discusses such seminal works as Jean Baptiste Philippe's *Free Mulatto* (1824) and Maxwell Philip's *Emmanuel Appadocca* (1854), the first indigenous novel. He explores books that shed light on ideological processes, such as J. J. Thomas's *The Theory and Practice of Creole Grammar* (1869) and *Froudacity* (1899). He examines how notions of savagery and civilization were deployed in the writings of the dominant

class to stymie the growing self-awareness of the colonized. And he traces the rise of racial pride and nationalist sentiments among Indo- and Afro-Trinidadians.

Cudjoe demonstrates how Enlightenment concepts, English literature, African philosophy, Hindu theology, Islamic passion plays, and the culture of carnival all contributed to this body of ideas to create a vibrant literature, which in turn helped to shape a national identity.

"I recommend this book in the strongest possible terms. . . . Cudjoe provides the sociocultural and political background that explains the powerful intellectual activity in Trinidad and Tobago in the twentieth century."

—Antonio Benítez-Rojo, Amherst College



SELWYN R. CUDJOE is professor of Africana studies at Wellesley College and author of *Resistance and Caribbean Literature* and *V. S. Naipaul: A Materialist Reading*, among other works.

Caribbean Studies / Literary Studies

352 pp.

\$70.00s library cloth edition, ISBN 1-55849-318-2

\$19.95s paper, ISBN 1-55849-391-3

December 2002

Distributed for Calaloux Publications

The Mysteries of Elizabeth I

Selections from *English Literary Renaissance*

Edited by Kirby Farrell
and Kathleen Swaim

Fresh perspectives on the tumultuous life of Queen Elizabeth I

The essays in this volume shed new light on Elizabeth I, exposing many of the public and private fantasies that she and her subjects used to manage their relations. In his introduction, Kirby Farrell points out that especially now, when Elizabeth has become an icon as familiar as Einstein, we underestimate and often euphemize the tangle of interpretive strategies that shaped the queen's identity and behavior. The childless "mother of her country" was revered for her wisdom and reviled for her homicidal tantrums, suffered clinical symptoms of traumatic stress, put to death her cousin Mary and her last lover, and in her coffin—just before burial, as recounted in a text probed by Catherine Loomis—literally exploded, as if her body could no longer contain all the lives, deaths, and volatile meanings stored up over its seventy years.

To a core of eight essays first published in the journal *English Literary Renaissance*, the editors have added five new pieces. Frank W. Brownlow investigates the brutally scripted intimidation by which Elizabeth and her inner circle ruled a sprawling and often brawling kingdom, exposing a predatory side to the regime that has been too often glossed over in other histories. Barbara Freedman reads the "Documents of Control" to illuminate the monarch's authoritarian disposition and her paradoxically absolute yet ephemeral control over disorder. Richard Burt provides an account of the further



adventures of Elizabeth's image in our own day. Burt brings a curious eye to incongruous treatments of her in mass media, even as he calls into question some conventional assumptions of historians and feminist critics. The anthology closes with Steven W. May's updated bibliography of studies of the queen, opening the way to further inquiry.

Contributors include David M. Bergeron, F. W. Brownlow, Richard Burt, Christine Coch, John R. Elliott, Jr., Barbara Freedman, Catherine Loomis, Steven W. May, Caroline McManus, Louis Adrian Montrose, Anne Lake Prescott, Jennifer Summit, and John Watkins.

"A useful and provocative collection. . . Elizabeth I represents a highly charged nexus for the issues of gender and power with which both social and academic culture continue to be preoccupied."
—Lena Cowen Orlin, University of Maryland Baltimore County

KIRBY FARRELL is professor and KATHLEEN SWAIM is professor emerita in the Department of English at the University of Massachusetts Amherst.

Renaissance Studies / Literary Studies
304 pp., 8 illus.
\$19.95s paper, ISBN 1-55849-231-3
December 2002

Walks and Talks of an American Farmer in England

Frederick Law Olmsted

Introduction by Charles C. McLaughlin

A reprint edition of Olmsted's first book, describing his 1850 walking tour of England

Before he ever dreamed of becoming a landscape architect, Frederick Law Olmsted (1822–1903) visited southern England and Wales during a month-long walking tour. A gifted writer, he recorded his impressions of the trip in this richly detailed volume, which has long been out of print. “In *Walks and Talks*,” writes Charles C. McLaughlin, author of the book’s new introduction, “Olmsted is reporter, social analyst, narrator, dramatist, scene-painter, and humorist, employing a wide range of modes and styles to give us the sights, sounds, and mental impressions of rural England in 1850.”

Olmsted’s narrative—at turns poetic, funny, critical, and meticulous—is a delight to read. It is also an important historical document, revealing the extent to which England permeated almost every aspect of Olmsted’s emerging worldview, soon to find expression in his various careers as scientific farmer, author and publisher, social critic, reformer, administrator, and landscape architect of major parks and park systems throughout the United States.

The introduction clarifies the links between Olmsted’s developing picturesque aesthetic, social conscience, and reformer’s passion for change. McLaughlin offers a persuasive argument that Olmsted would come to adapt many of the features of the cultivated English countryside—first seen on this trip—in designed landscapes such as New York’s Central Park.

This edition provides extensive annotations to the original text, furnishing



background and context to the people and places Olmsted encountered during his journey. McLaughlin’s notes are based on his own trips through England, undertaken over the past two decades to retrace the author’s original route.

“In this book we get not only a young American’s vivid impressions of mid-nineteenth century England, but also the first glimmers of Frederick Law Olmsted the observant journalist and future landscape designer. Charles McLaughlin’s erudite introduction usefully puts all this in the proper perspective.”—Witold Rybczynski, author of *A Clearing in the Distance: Frederick Law Olmsted and America in the Nineteenth Century*

CHARLES C. MCLAUGHLIN is professor emeritus of history at the American University, Washington, D.C., and founding editor of *The Papers of Frederick Law Olmsted*.

Landscape Architecture / Travel

512 pp., 41 illus.

\$50.00s cloth (jacketed), ISBN 1-55849-379-4

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November 2002

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Selected

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288 pp., 104 illus., 1997

A Modern Arcadia

Frederick Law Olmsted Jr. and the Plan for Forest Hills Gardens

Susan L. Klaus

An illustrated history of one of America's most notable experiments in urban design,

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Published in association with the Library of American Landscape History

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288 pp., Sept., 2002

Paul Robeson

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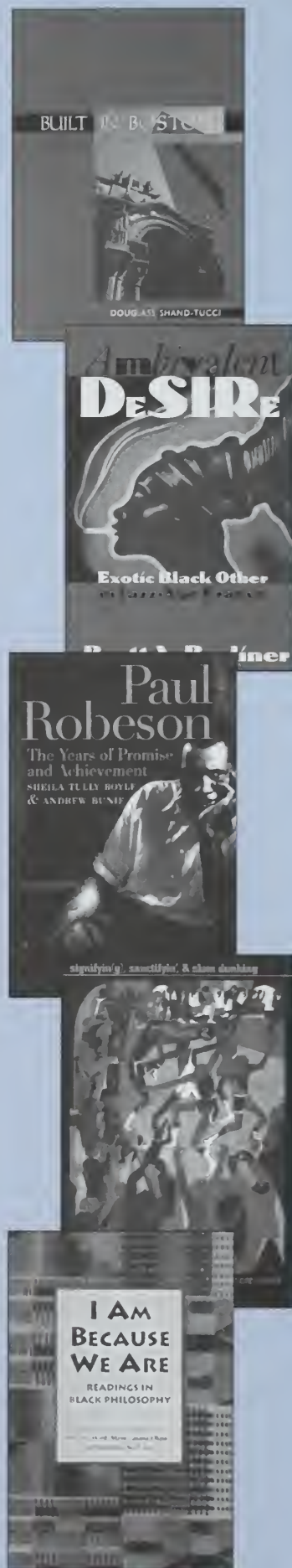
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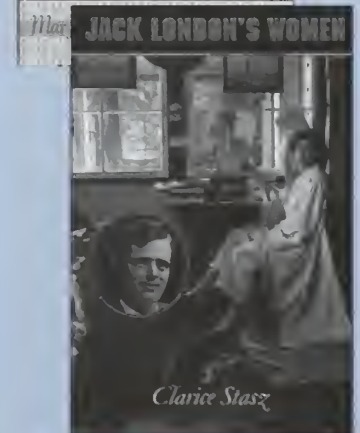
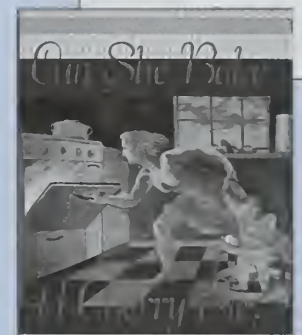
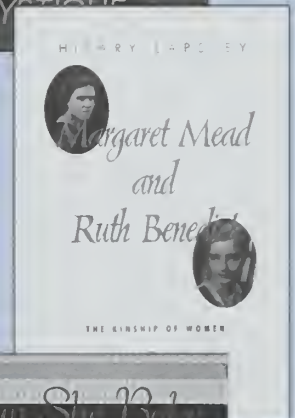
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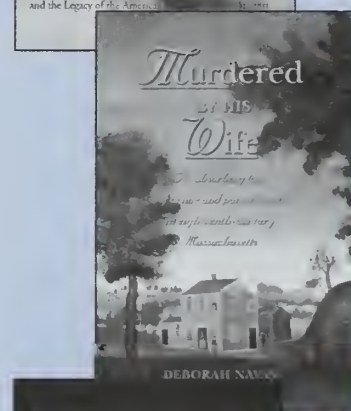
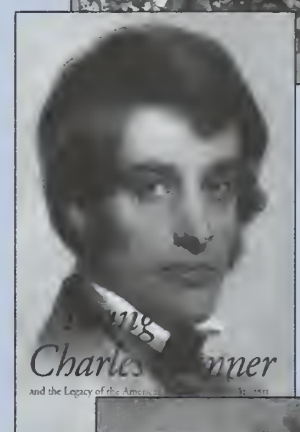
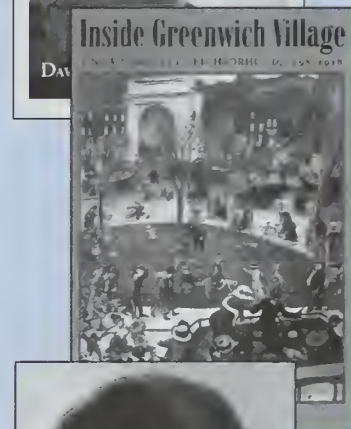
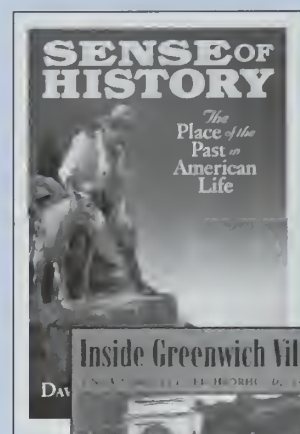
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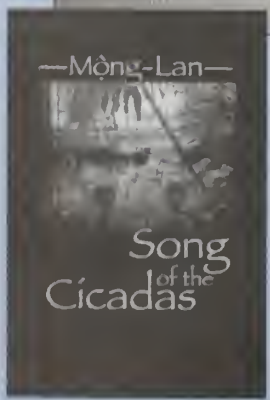
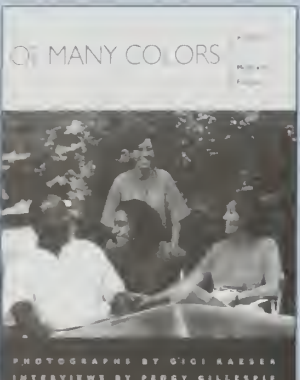
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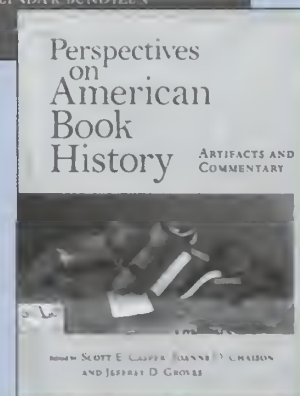
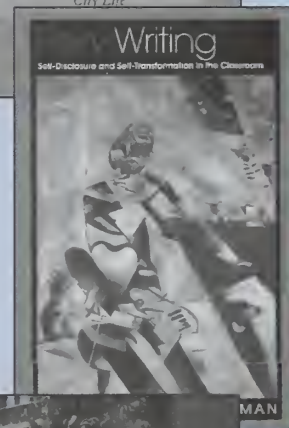
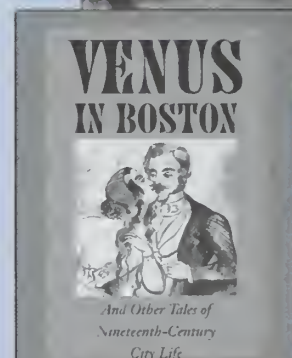
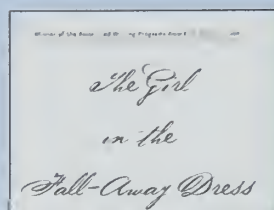
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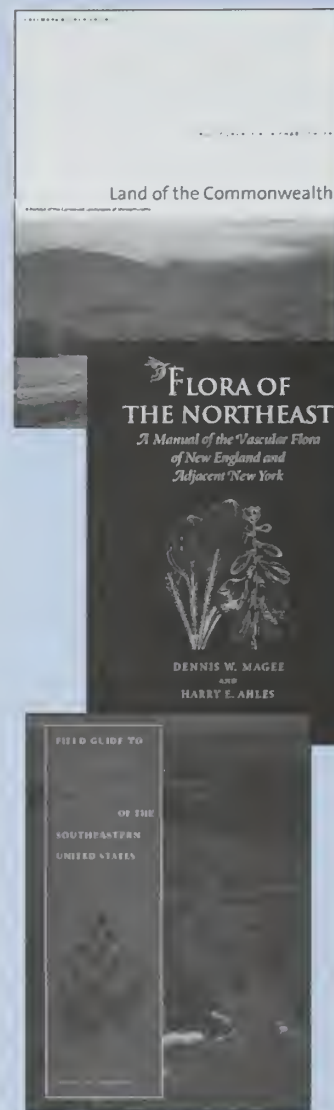
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